

Linda Ryan

Artist Statement

The art that most resounds within me has movement, energy, and light, and connects me with that energy as if it is alive on the wall.

“Underwater” Series

I want to connect viewers to the life in our oceans as a treasure to be revered. To this end, I use pouring medium and acrylics to create abstracted, imaginary scenes of reef, coral & kelp beds that appear like motion caught in luminous fused glass.

The resulting light refraction from this medium implies a sense of being underwater that can't be caught in a photograph. For me, it is the perfect medium for the message: Our oceans are more precious than gold or pearls.



I can't seem to do one without the other.

I'm drawn to create the semi-literal, to an almost readable image in the underwater series

Which then drive me to a need to pure nonobjective exploration.

They are my Yin and Yang.



Abstract “Flow” Series

These give me a chance to explore freely and create powerful movement without needing to create imagery. Abstraction frees me and lets me explore and experimentation: What would a drop of alcohol do there? They satisfy something deep.

The results are works that play with luminous transparency and swaths of interference, and please an eye that has a need for visual movement from afar and enjoyment of close scrutiny of individual passages.

How do you do it? I mix pigments with the medium in various amounts to create lights and darks and the hues I want.

Then, I pour and drip and smear and dribble the mixes onto a board, and turn and tilt the board to move and mingle the pigments. Often I let it dry and add another layer. Or more. Sometimes I drip in a layered underpainting to create a sense of goopy sea life that is layered, dried, and layered again.

I know it's done when I can stare at it for hours on end and feel satisfied, realizing that adding anything else would just be ruinous fuss and bother.

Where do they come from? Usually, they begin with a feeling I want to evoke rather than a concrete image. Often they start with a hazy vision, sometimes from dreams, and more and more as sort of an afterglow of a group of pieces I've already done.

Whether I start with a vision or not, they quickly morph and change. I believe my work “lives” because I learned to stop trying to make the art conform to the exact idea I had when I began it. I prefer to let it flow organically.

This is a fascinating process that fuels my interest in experimentation, discovery, movement, feeling, and a sense of energy and play.

Works Available at Studio Seven Arts, 400 Main Street, Pleasanton CA

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